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The Dream of Mary

A MORALITY

For Solo Voices, Chorus, Children's Chorus, and Congregation

With Organ or Orchestral Accompaniment

The Words by
JOHN JAY CHAPMAN

The Music by
HORATIO PARKER

Price: Paper, \$1.25, Boards, \$1.50

Words only, \$5.00 per 100

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THE CANTATA

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Full Score and Orchestral parts may be had on hire from the Publishers.

The Dream of Mary

Prelude

JOHN JAY CHAPMAN

HORATIO PARKER

Op. 82

Moderato $\text{♩} = 100$

Organ

Sw. *p*

Harp

The first system of musical notation features two staves. The upper staff, labeled 'Organ', begins with a treble clef and a 4/4 time signature. It contains a series of chords and a melodic line. The lower staff, labeled 'Harp', begins with a bass clef and a 4/4 time signature. It contains a melodic line that is often beamed with the Organ's melody. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute.

The second system of musical notation continues the piece. The Organ part (upper staff) features more complex chordal textures and melodic development. The Harp part (lower staff) continues its melodic accompaniment, often mirroring the Organ's themes.

Poco meno mosso

The third system of musical notation introduces a third staff, the Pedal part, in addition to the Organ and Harp. The Organ part continues with its melodic and harmonic themes. The Harp part provides a steady accompaniment. The Pedal part (lower staff) features a more active, rhythmic line. The tempo is marked 'Poco meno mosso'.

The fourth system of musical notation shows the final section of the prelude. The Organ part concludes with a series of chords. The Harp part provides a final melodic flourish. The Pedal part continues its rhythmic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with dotted half notes. The key signature has two flats (B-flat and E-flat). The system concludes with a *cresc.* (crescendo) marking.

Second system of musical notation. The treble clef staff features a melodic line with a *Gt.* (Guitar) marking above it. The bass clef staff contains a bass line with dotted half notes. The key signature has two sharps (F-sharp and C-sharp).

Third system of musical notation. The treble clef staff contains a melodic line with a *piu cresc.* (piu crescendo) marking. The bass clef staff contains a bass line with dotted half notes. The key signature has two sharps (F-sharp and C-sharp).

Fourth system of musical notation. The treble clef staff contains a melodic line with a *dim.* (diminuendo) marking. The bass clef staff contains a bass line with dotted half notes. The key signature has two sharps (F-sharp and C-sharp).

Fifth system of musical notation. The treble clef staff contains a melodic line with a *molto dim.* (molto diminuendo) marking. The bass clef staff contains a bass line with dotted half notes. The key signature has two sharps (F-sharp and C-sharp). The system concludes with a *p* (piano) marking.

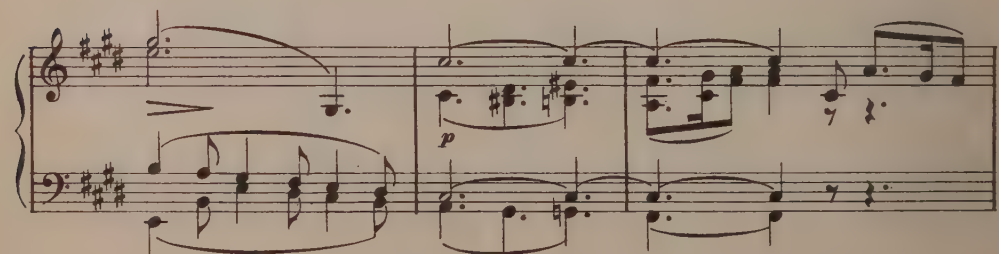
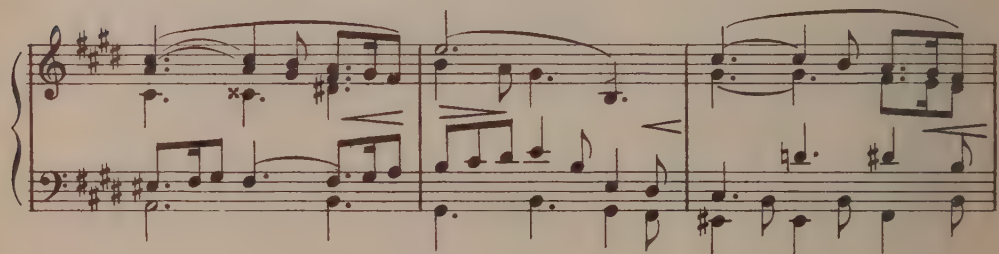
Andantino

Violin

*p espress.**mf**dim.**pp*

Man.

Ped.



First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff is mostly empty, with a few notes appearing in the third measure. The word *rit.* is written above the bass staff in the third measure.

Second system of musical notation. Treble and bass staves. Key signature: three sharps. The treble staff features a complex melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment of eighth notes. The tempo marking *Tempo I?* is written above the treble staff at the beginning.

Third system of musical notation. Treble and bass staves. Key signature: three sharps. The treble staff continues the melodic line with various note values and rests. The bass staff provides a steady accompaniment with eighth notes.

Fourth system of musical notation. Treble and bass staves. Key signature: three sharps. The treble staff shows a melodic line with some chromaticism. The bass staff has a simple accompaniment. The word *cresc.* is written above the treble staff in the first measure.

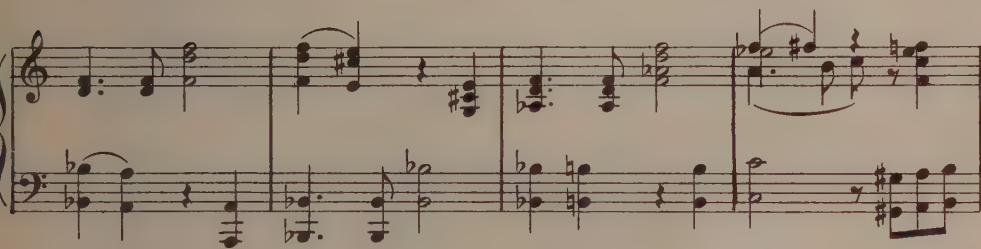
Fifth system of musical notation. Treble and bass staves. Key signature: three sharps. The treble staff features a series of chords and some melodic fragments. The bass staff has a simple accompaniment. The word *p poco rit.* is written above the treble staff in the third measure. The system ends with a double bar line and a key signature change to two sharps (F#, C#).

Tempo I^o

Sw.
Gt.
Harp

poco agitato
f

più agitato e cresc.
f



First system of musical notation. The treble and bass staves are joined by a brace on the left. The key signature has one flat (B-flat). The time signature is 8/8. The first measure contains the instruction *cresc. molto*. The second measure contains *ffz*. The third measure contains *sfz* and *poco rit.*. The music consists of chords and single notes with various articulations.

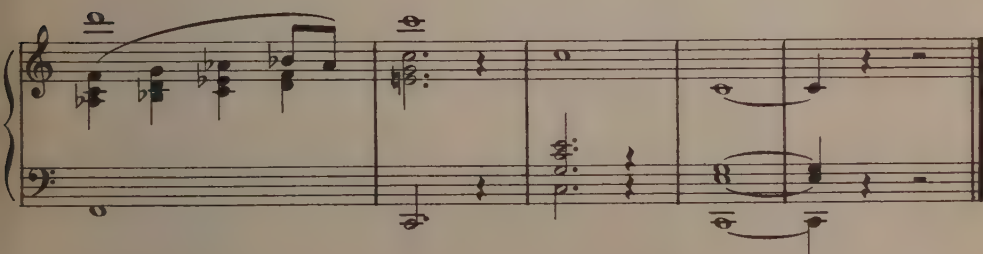
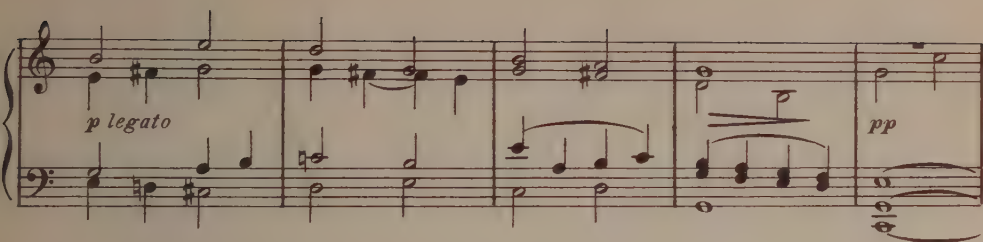
Second system of musical notation. The first measure contains *mf*. The second measure contains a hairpin crescendo. The third measure contains a hairpin decrescendo. The fourth measure contains *psfz*. The music continues with chords and single notes.

Tempo I?

Third system of musical notation. The first measure contains *pp*. The music consists of chords and single notes. The tempo marking "Tempo I?" is centered above the first measure.

Fourth system of musical notation. The first measure contains *p legato*. The music consists of chords and single notes, with a flowing, connected feel indicated by the *legato* marking.

Fifth system of musical notation. The first measure contains *p espress.*. The music consists of chords and single notes, with an expressive feel indicated by the *espress.* marking.



The Cantata

I. The First Christmas

Moderato ma non troppo

Ped.

mf CHORUS, CONGREGATION and CHILDREN

Je - su Je - su in the skies Now thy sa - cred

Je - su Je - su in the skies Now thy sa - cred

Je - su Je - su in the skies Now thy sa - cred

Je - su Je - su in the skies Now thy sa - cred

play be - gin Through the win - dow of our eyes

play be - gin Through the win - dow of our eyes

play be - gin Through the win - dow of our eyes

play be - gin Through the win - dow of our eyes

Senza Ped.

Shine up - on our hearts with - in Since Thy days up - on the

Shine up - on our hearts with - in Since Thy days up - on the

Shine up - on our hearts with - in Since Thy days up - on the

Shine up - on our hearts with - in Since Thy days up - on the

Ped.

dim.
earth, Oh, how ma ny years have flown: All are gone who

dim.
earth, Oh, how ma ny years have flown: All are gone who

dim.
earth, Oh, how ma ny years have flown: All are gone who

dim.
earth, Oh, how ma ny years have flown: All are gone who

dim.
earth, Oh, how ma ny years have flown: All are gone who

p

dim. *f*

saw Thy birth, All to whom Thy face was known. Yet Thy

dim. *f*

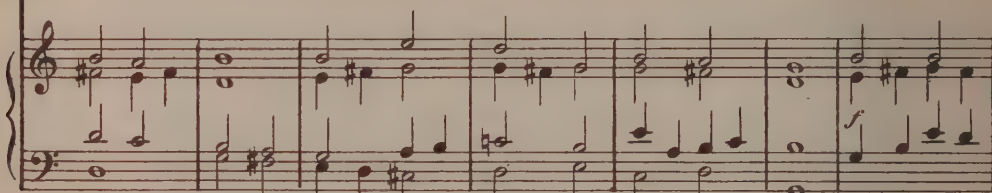
saw Thy birth, All to whom Thy face was known. Yet Thy

dim. *f*

saw Thy birth, All to whom Thy face was known. Yet Thy

dim. *f*

saw Thy birth, All to whom Thy face was known. Yet Thy



pp

birth-day do we keep, Trust-ing Thou wilt soon ap-pear;

pp

birth-day do we keep, Trust-ing Thou wilt soon ap-pear;

pp

birth-day do we keep, Trust-ing Thou wilt soon ap-pear;

pp

birth-day do we keep, Trust-ing Thou wilt soon ap-pear;



cresc. *ff poco più largo*

Ah, de - lay not, for the sheep Long to have the

cresc. *ff*

Ah, de - lay not, for the sheep Long to have the

cresc. *ff*

Ah, de - lay not, for the sheep Long to have the

cresc. *ff*

Ah, de - lay not, for the sheep Long to have the

cresc. *ff poco più largo*

p

shep - herd near. Je - su, Je - su, in the skies,

p

shep - herd near. Je - su, Je - su, in the skies,

p

shep - herd near. Je - su, Je - su, in the skies,

p

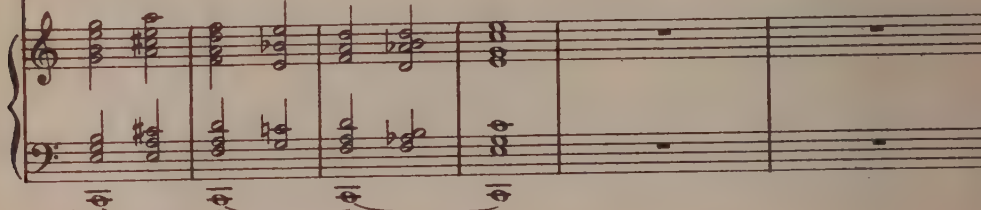
shep - herd near. Je - su, Je - su, in the skies,

dim.
Now thy sa - cred play be - gin. Through the win - dows

dim.
Now thy sa - cred play be - gin. Through the win - dows

dim.
Now thy sa - cred play be - gin. Through the win - dows

dim.
Now thy sa - cred play be - gin. Through the win - dows

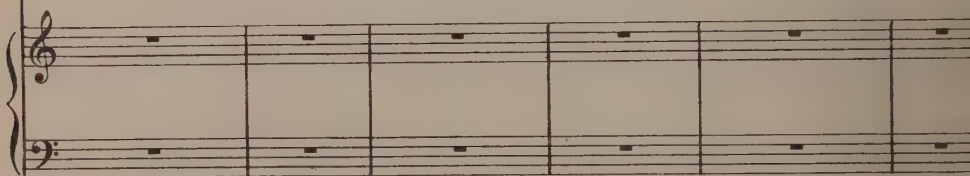


of our eyes Shine up - on our hearts with - in

of our eyes Shine up - on our hearts with - in

of our eyes Shine up - on our hearts with - in

of our eyes Shine up - on our hearts with - in



A - - - - - men

A - - - - - men

A - - - - - men

A - - - - - men

poco animato

mf

(The three shepherds rise, look about, and then sing.)

Allegretto

THE SHEPHERDS (SOLO VOICES)

Soprano *p* We were seat - ed on the ground, — Half a -

Soprano *p* We were seat - ed on the ground, — Half a -

Mezzo Soprano *p* We were seat - ed on the ground, — Half a -

We were seat - ed on the ground, — Half a -

p

p

Ped.

cresc.

sleep, when we a-woke. All at once it shined a-round, _____

cresc.

sleep, when we a-woke. All at once it shined a-round, _____

cresc.

sleep, when we a-woke. All at once it shined a-round, _____

pp

From the clouds the glo-ry broke. _____ And the

pp

From the clouds the glo-ry broke. _____ And the

pp

From the clouds the glo-ry broke. _____ And the

an-gel voi-ces sang Sweet-er than the Psalm-ists'

an-gel voi-ces sang Sweet-er than the Psalm-ists'

an-gel voi-ces sang Sweet-er than the Psalm-ists'

f

lay; ——— Glor-ious-ly their voi - ces rang, Glo - ry, God, ———

lay; ——— Glor-ious-ly their voi - ces rang, Glo - ry, God, ———

lay; ——— Glor-ious-ly their voi - ces rang, Glo - ry, God, ———

pp

to Thee to - day ———

to Thee to - day ———

to Thee to - day ———

to Thee to - day ———

Hark! ——— a - gain their voi - - ces

Hark! ——— a - gain their voi - ces

Hark! ——— a - gain their voi - ces

pp

ring! Hark! a - gain I hear Them

ring! Hark! a - gain I hear Them

ring! Hark! a - gain I hear Them

marcato

pp

THE SHEPHERDS

sing!

sing!

sing!

CHORUS

pp

Glo - ry, Glo - ry,

pp

Glo - ry, Glo - ry,

pp

Glo - ry, Glo - ry,

p

Glo - ry, Glo - ry,

Glo - ry, Glo - ry,

marcato

pp

marc.

marc.

p

Glo - ry be to God on high _____

p

Glo - ry be to God on high _____

p

Glo - ry be to God on high _____

p

Glo - ry be to God on high _____

p

marcato

cresc. 2

And to earth a - gain Peace and good - will to men.

cresc. 2

And to earth a - gain Peace and good - will to men.

cresc. 2

And to earth a - gain Peace and good - will to men.

cresc. 2

And to earth a - gain Peace and good - will to men.

p

marc.

cresc.

marc.

First system of music. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in 2/4 time, marked *f* (forte). Each vocal line begins with a fermata over the first measure and ends with a fermata over the last measure, with the word "men." written below the final note. The fifth staff is the piano accompaniment, marked *f* and labeled "Diapasons". It features a melodic line in the right hand and a supporting line in the left hand, both ending with a fermata.

Second system of music. It consists of five staves. The top four staves are vocal parts in 6/8 time, marked *pp* (pianissimo). Each vocal line begins with a fermata over the first measure and ends with a fermata over the last measure, with the word "men." written below the final note. The fifth staff is the piano accompaniment, marked *pp*. It features a melodic line in the right hand and a supporting line in the left hand, both ending with a fermata.

Third system of music. It consists of two staves. The top staff is the piano accompaniment, marked *p* (piano). It features a melodic line in the right hand and a supporting line in the left hand, both ending with a fermata. The bottom staff is the piano accompaniment, marked *p*. It features a melodic line in the right hand and a supporting line in the left hand, both ending with a fermata.

The three Shepherds in unison

Fad-ed are the voic - es clear

p

This system contains the first staff of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a more rhythmic, chordal line in the left hand. A dynamic marking of *p* (piano) is placed below the piano staff.

We are sunk — once more in night, — Un -

This system contains the second staff of music. The vocal line continues with the lyrics 'We are sunk — once more in night, — Un -'. The piano accompaniment continues with similar melodic and harmonic patterns.

less an an - gel shall ap - pear — And

pp

This system contains the third staff of music. The vocal line continues with the lyrics 'less an an - gel shall ap - pear — And'. The piano accompaniment features a dynamic marking of *pp* (pianissimo) at the beginning.

lead us by his

cresc.

crescendo

cresc. poco f

This system contains the fourth staff of music. The vocal line continues with the lyrics 'lead us by his'. The piano accompaniment includes dynamic markings: *cresc.* (crescendo) above the first measure, *crescendo* below the piano staff, and *cresc. poco f* (crescendo, a little fortissimo) above the piano staff in the final measure.

light...

(An angel has appeared)

dim. e rit.

Andantino. THE ANGEL (*speaking*)

★ Fear not: for be-hold, I

Violin

pp *espress.*

bring you good tid-ings of great joy which shall be to all

★ The rhythmical declamation in speaking or reading need not be too literal but it should be often and carefully practiced with the music until the natural effect of both words and music is secured. With sufficient rehearsal it will not hinder but will help to make the words weighty and clear.

peo - ple.

For un-to you is born this day in the Cit-y of Da-vid a

pp *cresc.*

Sav-iour Which is Christhe Lord.

Risoluto

Gt. Diapason

CHORUS, CONGREGATION and CHILDREN

Haste ye shep-herds of the plain, Haste to where your

Haste ye shep-herds of the plain, Haste to where your

Haste ye shep-herds of the plain, Haste to where your

Haste ye shep-herds of the plain, Haste to where your

Ped.

Lord is lain, In a man-ger ye shall find him,

Lord is lain, In a man-ger ye shall find him,

Lord is lain, In a man-ger ye shall find him,

Lord is lain, In a man-ger ye shall find him,

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

And in swad-dling clothes they bind him, Haste, good shep-herds, Haste a-gain.

CHORUS *pp*

Glo - ry —

pp

Glo - ry —

pp

Glo - ry —

CHORUS

— Glo - ry — Glo - ry be to *p*
 — Glo - ry — Glo - ry be to *p*
 — Glo - ry — Glo - ry be to *p*
p Glo - ry *p* Glo - ry Glo - ry be to
marcato

God on high — And to earth a - ² ²
 God on high — And to earth a - ² ²
 God on high — And to earth a - ² ²
 God on high — And to earth a - ² ²
marcato

gain Peace and good will to men A - - -

gain Peace and good will to men A - - -

gain Peace and good will to men A - - -

gain Peace and good will to men A - - -

marcato

p espress.

- - - men, A -

- - - men, A -

- - - men, A -

- - - men, A -

pp

men, A - men.

men, A - men.

men, A - men.

men, A - men.

pp

THE ANGEL (*speaking*)

Wise men, wise men, mar - vel not

pp

Here your star has come to rest, Seek with - in this

Ped.

hum - ble cot For the Sav - iour of the

West.

cresc. Gt.

CHORUS, CONGREGATION and CHILDREN

Haste good kings, to tell your sto - ry, Kneel - ing down be -

Haste good kings, to tell your sto - ry, Kneel - ing down be -

Haste good kings, to tell your sto - ry, Kneel - ing down be -

Haste good kings, to tell your sto - ry, Kneel - ing down be -

fore the glo-ry Gas-par, Mel-chi or, Bal-tha-zar,

fore the glo-ry Gas-par, Mel-chi or, Bal-tha-zar,

fore the glo-ry Gas-par, Mel-chi or, Bal-tha-zar,

fore the glo-ry Gas-par, Mel-chi or, Bal-tha-zar,

senza Ped.

O - pen each your gol - den treas-ure Lest the shep-herds run be-fore ye.

O - pen each your gol - den treas-ure Lest the shep-herds run be-fore ye.

O - pen each your gol - den treas-ure Lest the shep-herds run be-fore ye.

O - pen each your gol - den treas-ure Lest the shep-herds run be-fore ye.

Ped.

p

THE THREE KINGS (SOLO VOICES)

p

Be thou an - gel, be thou star, — gleam-ing bea - con of — the

p

Be thou an - gel, be thou star, — gleam-ing bea - con of — the

p

Be thou an - gel, be thou star, — gleam-ing bea - con of — the

p

pp

sky, We do fol - low from a - far — Where thou

pp

sky, We do fol - low from a - far Where thou lead-est

pp

sky, We do fol - low from a - far Where thou lead-est

pp

lead-est we must hie. We be - held the star-like thing Old
 we must hie. We be - held the star-like thing
 we must hie. We be - held the star-like thing

we were and wise we were. To the new-born king we
 old we were and wise we were. To the new-born king we
 old we were and wise we were. To the new-born king we

bring Gold and frank-in - cense and myrrh.
 bring Gold and frank-in - cense and myrrh.
 bring Gold and frank-in - cense and myrrh.

Hark! What voi - ces from on high Warn us that the Lord is

Hark! What voi - ces from on high Warn us that the Lord is

Hark! What voi - ces from on high Warn us that the Lord is

pp

nigh

nigh.

nigh

CHORUS

Glo - ry, Glo - ry,

Glo - ry, Glo - ry,

Glo - ry, Glo - ry,

Glo - ry, Glo - ry,

marcato

p marc.

p
Glo - ry be to God on high

p
Glo - ry be to God on high

p
Glo - ry be to God on high

p
Glo - ry be to God on high

cresc. marcato

più cresc. 2
And to earth a - gain Peace and good-will to men

più cresc. 2
And to earth a - gain Peace and good-will to men

più cresc. 2
And to earth a - gain Peace and good-will to men

più cresc. 2
And to earth a - gain Peace and good-will to men

marcato 2
più cresc. 2

ff A - - - - - men, A - -

ff A - - - - - men, A - -

ff A - - - - - men, A - -

ff A - - - - - men, A - -

p men! A - men A - - *rit.*

p men! A - men A - - *rit.*

p men! A - men A - - *rit.*

p men! A - men A - - *rit.*

men A men.

men A men.

men A men.

men A men.

f *dim.* *pp*

Dialogue THE FIRST SHEPHERD "But wherefore myrrh?" etc to ANGEL "And sing your hymn."
 II. Choral Doxology

(In which the Chorus of Angels, Kings, Shepherds, and Congregation join with instruments, or organ.)

Maestoso

CHORUS, CONGREGATION and CHILDREN

O God, from whom pro -

O God, from whom pro -

O God, from whom pro -

O God, from whom pro -

f *senza Ped.*

ceed - eth light Thy do - ings we a -

ceed - eth light Thy do - ings we a -

ceed - eth light Thy do - ings we a -

ceed - eth light Thy do - ings we a -

Ped.

dore. The an - gels move with - in Thy sight; And

dore. The an - gels move with - in Thy sight; And

dore. The an - gels move with - in Thy sight; And

dore. The an - gels move with - in Thy sight; And

bow Thy works be - fore. A - bove this ba - by's

bow Thy works be - fore. A - bove this ba - by's

bow Thy works be - fore. A - bove this ba - by's

bow Thy works be - fore. A - bove this ba - by's

p

head ar - rayed Is all the hea - ven - ly host. Praise

head ar - rayed Is all the - hea - ven - ly host. Praise

head ar - rayed Is all the heav'n - ly host. Praise

head ar - rayed Is all the heav'n - ly host. Praise

cresc.

cresc.

cresc.

cresc.

f

crescendo molto *ff* *ritenuto*

to the Fa - ther, to the Son And

crescendo molto *ff* *ritenuto*

to the Fa - ther, to the Son And

crescendo molto *ff* *ritenuto*

to the Fa - ther, to the Son And

crescendo molto *ff* *ritenuto*

to the Fa - ther, to the Son And

crescendo molto *ff* *ritenuto*

to the Ho - ly Ghost. A - - - men

to the Ho - ly Ghost. A - - - men

to the Ho - ly Ghost. A - - - men

to the Ho - ly Ghost. A - - - men

ff

poco animato

dim.

senza Ped.

sempre dim e poco rit.

Interlude

III. The Dream of Mary

Larghetto

Man.

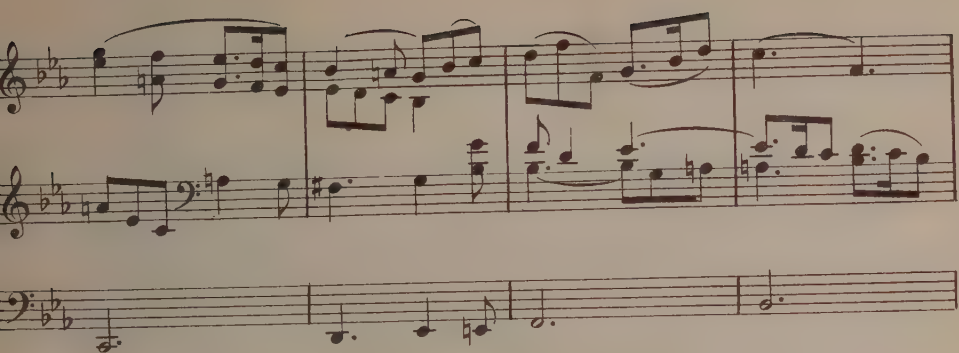
Sw

pesspress.

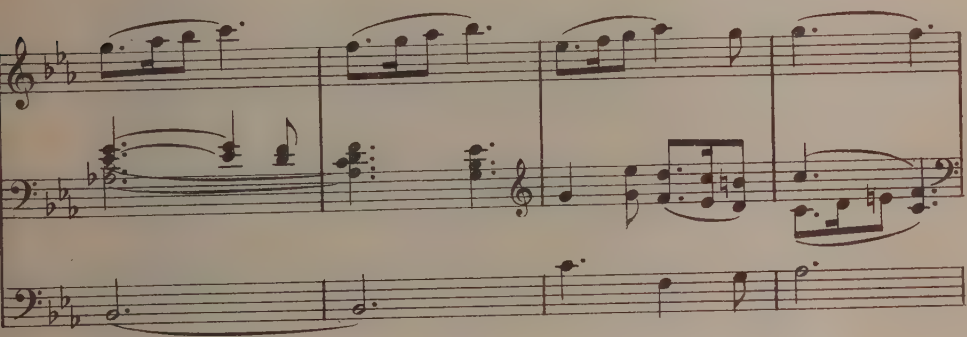
Ch.

p

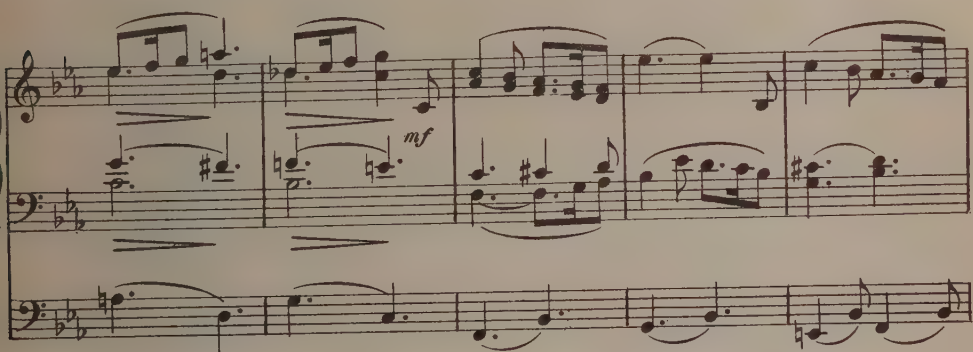
Ped.



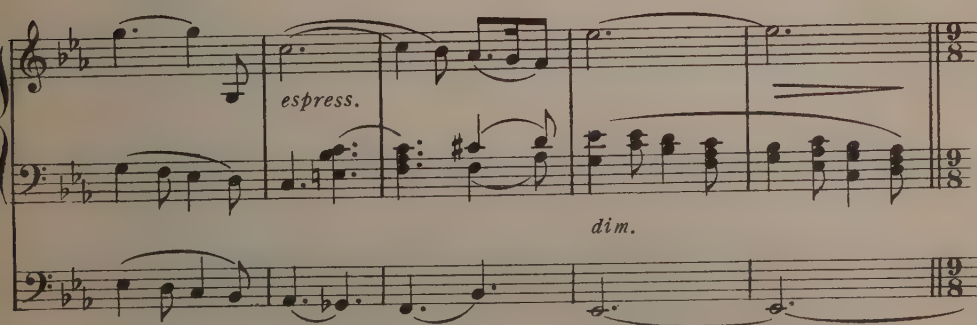
First system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.



Second system of musical notation, continuing the piece. The treble staff shows a more active melody with slurs, and the bass staff continues with a steady accompaniment.



Third system of musical notation. The treble staff features a melody with a *mf* (mezzo-forte) dynamic marking. The bass staff continues with a similar accompaniment style.



Fourth system of musical notation, concluding the page. The treble staff includes the instruction *espress.* (espressivo) and a fermata. The bass staff includes the instruction *dim.* (diminuendo). The system ends with a double bar line and repeat signs.

Andantino

SOPRANO SOLO

Hark! — mel - o - dious mag - ic falls — From the

pp Viol. *espressivo*

gates — of heav - en halls — O'er the moth - er

float — the charms O'er the ba - by in her arms —

Lo, she sleeps, — the Vir - gin mild Is

più p *pp*

ad lib.

safe - ly sleep-ing like the Child From here yes the shep-herds

poco marcato

fade And the kings pass far a -

pp

way

poco f

All things have be-come a shade, All

pp

things the same fate o - bey

espress.

melt and merge and pass a -

way Melt and

pp

ad lib.

merge and pass a - way

colla voce

(The lights are gradually turned down)

THE ANGEL (*speaking*)

And be - hold, a new-er seem-ing; Through the

dusk a kind of gleam-ing; In the shad-ow of the raft-er Stand new

i - mag - es of light. Pic-tures of a deep here-af - ter

The musical score is written for voice and piano. The voice part is in 4/4 time, starting with a whole rest followed by a half note 'And', then a series of eighth notes for 'be - hold, a new-er seem-ing; Through the'. The piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The key signature has two flats (B-flat and E-flat). The lyrics are: 'And be - hold, a new-er seem-ing; Through the dusk a kind of gleam-ing; In the shad-ow of the raft-er Stand new i - mag - es of light. Pic-tures of a deep here-af - ter'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and arpeggiated figures, with some triplets indicated by a '3' over the notes.

Gild the drow-sy ta-per's light, And the mo-ther eyes be-hold All the

ba-by's life to come, From the cra-dle to the tomb.. But the mean-ing is not told, Though the

pic-tures are un-roll'd; She the mean-ing must not know;

After the music ceases
 Only dimly, like a show
 One by one the pictures go.

The lights are turned up gradually.
The shepherds and kings have gone
and instead of them are shown John
the Baptist, in the act of baptizing,
and his followers.

Risoluto

f
Ped.

CHORUS, CONGREGATION and CHILDREN

f
O - pen now our ears_ to hear, For the an - gel
f
O - pen now_ our ears to hear, For the an - gel
f
O - pen now_ our ears to hear, For the an - gel
f
O - pen now_ our ears to hear, For the an - gel
Ped.

trum - pet blow - eth; Let_ our eyes be
trum - pet blow - eth; Let our eyes be
trum - pet blow - eth; Let our eyes be
trum - pet blow - eth; Let our eyes be
Ped.

wide and clear, For the light of heav - en glow -

wide and clear, For the light of heav - en glow -

wide and clear, For the light of heav - en glow -

wide and clear, For the light of heav - en glow -

Ped.

p eth. In re - pent - ance and in ruth Let our

p eth. In re - pent - ance and in ruth Let our

p eth. In re - pent - ance and in ruth Let our

p eth. In re - pent - ance and in ruth Let our

p eth. In re - pent - ance and in ruth Let our

crescendo sins be washed a - way; In the wa - ters

crescendo sins be washed a - way; In the wa - ters

crescendo sins be washed a - way; In the wa - ters

crescendo sins be washed a - way; I the wa - ters

crescendo

of His truth Be we re - bap - tized

of His truth Be we re - bap - -

of His truth Be we re - bap - -

of His truth Be we re - bap - -

tized to - - day.

tized to - - day.

tized to - - day.

tized to - - day.

THE ANGEL

The voice of one crying in the wilderness. Prepare ye the way of the Lord,
make his paths straight.

Moderato

THE ANGEL

Thou shalt baptize with water, but there cometh one after thee who shall
baptize with the Holy Ghost and with fire.

Allegro

BASS SOLO

There shall come forth a

Man.

Ped.

rod out of the stem of Je - se, And a Branch shall grow

out of his roots.

A Branch shall grow out of his roots. And the spir-it of the

Lord shall rest up - on him, —

the spir-it of

wis - dom

and un - der - stand - ing, the spir - it of

cresc.

coun - sel and might, _____ the spir - it of

know-ledge and of the fear_ of the Lord _____ And in that

day the Lord shall set his hand to re - cov - er his peo - ple. Make

p

cresc. ed allargando

straight in the des - ert a high-way _____ for our

cresc. ed allargando

f

Andantino

God. For un - to us a child is born,

un - to us a son is given, And the

gov - ern - ment shall be up - on his shoul - der and his

Molto risoluto

Name shall be call - ed Won - der - ful, Coun - sel - lor, The

Might-y God The Ev - er-last-ing Fa-ther, The

Prince of Peace

Allegro

There shall come forth a rod out of the stem of

Je - se, And a branch shall grow out of his roots

Make straight in the des - ert A

high - way for our God.

poco rit.

p

THE ANGEL Behold the Lamb of God which taketh away the sins of the world.

(The angel points with a rod or golden arrow.)

The Chorus of Angels (Choir) sings "Hosanna"

CHORUS ALONE

Con moto

pp

Ho -

pp

Ho -

pp

Ho -

pp

Ho -

Con moto $\text{♩} = 100$

p

pp

senza Ped.

san - na!

san - na!

san - na!

san - na!

p

Ped.

pp

Ho - san - - na in ex - cel - lis.

pp

Ho - san - - na!

pp

Ho - san - na!

pp

Ho - san - na!

pp

pp
Ho - san - na.

pp
Ho - san - na.

pp
Ho - san - na.

pp
Ho - san - na.

p
Ho -

pp
Ho - san - na.

p

p
Ho - san - na, Ho -

poco marc.
san - na, Ho - san - na.

Ho - san - na.

Ho - san - na.

san - na, Ho - san

san - na, Ho

p

Ho -

p

senza Ped.

na, Ho - - san na Ho -

san - na, Ho - - san - na. Ho -

Ho - san - na, Ho -

san - na Ho - san - na, Ho -

cresc.

f

san - na, Ho - san - na

san - na, Ho - san - na Ho - san -

san - na. Ho - san -

san - na. Ho - san

dim.

dim.

dim.

dim.

f Ped.

na, Ho - san - na in ex - cel -

na, Ho - san - na in ex - cel -

na, Ho - san - na in ex - cel -

na. Ho -

p

p

p

p

senza Ped.

f Ped.

sis. *f* Ho - - san - na. *f* Ho - san - na, Ho -
 sis. *f* Ho - san - - - na.
 sis. *f* Ho - san -
 san - na, Ho - san - na.

san - na. Ho - san - na
 Ho - san - - na, Ho - san - - na, Ho -
 Ho - san - na. Ho - san - na, Ho -
 Ho - san - - na Ho - san - - na Ho -

Ho - san - na - - - - - Ho - san -

san - - - - - na Ho - san -

san - na *ff* Ho - san - na, Ho - san - na -

san - - - - - na - - - - - Ho -

ff

dim. na - - - - - Ho - san - - - - - na.

dim. - - - - - na Ho - san - - - - - na.

dim. Ho - san - - - - - na Ho - san - - - - - na *p* Ho -

dim. san - - - - - na Ho - san - - - - - na. - - - - -

dim. *p*

Ped.

p *f*
 Ho - san - na. Ho - san -
p *f*
 Ho - san na. Ho - san -
 san na. Ho - san -
f
 Ho - san -

f
 na. Ho - san - na in ex -
 na.
 na. Ho -
 na.
 na.

cel - sis Ho - san - na in ex - cel -

Ho - san - na in ex - cel -

san - na in ex - cel - sis, Ho - san -

Ho - san - na, Ho - san -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'cel - sis Ho - san - na in ex - cel -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

sis. Ho - san - na in ex - cel - sis, Ho -

sis Ho - san - na in ex - cel - sis, Ho -

- - na Ho - san - na,

na. Ho - san - na in ex -

The second system continues the vocal and piano parts. The vocal lines overlap, with some parts entering later than others. The piano accompaniment continues with sustained chords and moving bass lines. The lyrics 'sis. Ho - san - na in ex - cel - sis, Ho -' are repeated across the staves.

san - na in — ex - cel sis. *ff* Ho -

san - na in — ex - cel sis Ho -

Ho - san - na. *ff* Ho -

cel - sis. Ho - san - na in — ex - cel - sis. *ff*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'san - na in — ex - cel sis.' followed by a rest and then 'Ho -'. The piano accompaniment provides harmonic support, with a forte (*ff*) dynamic marking at the end of the system.

san - na. Ho - san - na, Ho - - san -

san - na. Ho - san - na, Ho - -

san - na, Ho - san - na, Ho - - san -

Ho - san - na, Ho - san - - -

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics 'san - na. Ho - san - na, Ho - - san -' followed by a rest and then 'Ho -'. The piano accompaniment provides harmonic support, with a forte (*ff*) dynamic marking at the end of the system.

Musical score for the hymn "Hosanna". The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "na, Ho - san - na, Ho -". The piano part includes a grand staff with treble and bass clefs. The score is marked with a forte (*ff*) dynamic. The lyrics are written below the vocal staves.

[illegible]

in ex cel sis Ho san na in ex -

in ex cel sis Ho san na in ex -

in ex cel sis Ho san na in ex -

in ex cel sis Ho san - - na

- - na Ho san na in ex cel sis.

cel sis Ho san na in ex cel sis.

cel sis Ho san na in ex cel sis.

Ho san na in ex cel sis.

THE ANGEL

Bring forth the blind people that have eyes and the deaf that have ears.
To open the blind eyes and bring out the prisoners from the prison, and them
that sat in darkness out of the prison house.

Con moto

Violin

Harp

The first system of the musical score for the Violin and Harp. The Violin part is written on a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a half rest, followed by a half note G4, a half note A4, and a half note B4, all under a single slur. The Harp part is written on a grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a half rest, followed by a half note G3, a half note A3, and a half note B3, all under a single slur. The Harp part then continues with a series of eighth-note chords, starting with G3-A3-B3 and moving up stepwise to D4-E4-F#4.

THE ANGEL

Bring forth my witnesses saith the Lord

The second system of the musical score for the Violin and Harp. The Violin part continues with a half note G4, a half note A4, and a half note B4, all under a single slur. The Harp part continues with a series of eighth-note chords, starting with G3-A3-B3 and moving up stepwise to D4-E4-F#4.

The first system of the musical score. The vocal line (treble clef) begins with a half note D4, followed by a half note E4, and then a half note F#4. The piano accompaniment (grand staff) consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, both in D major.

The second system of the musical score. The vocal line continues with a half note G#4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern. Stage directions and lyrics are included in the system.

(Enter one bearing
a crutch)

THE ANGEL
Arise, take up
thy bed and walk

The third system of the musical score. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with the same eighth-note pattern. Stage directions and lyrics are included in the system.

(Enter another)

THE ANGEL
I will be
thou clear

The fourth system of the musical score. The vocal line continues with a half note F#5, followed by a half note G#5, and then a half note A5. The piano accompaniment continues with the same eighth-note pattern. Stage directions are included in the system.

(Enter a
third)

THE ANGEL Thy sins be forgiven thee

Organ *pp*

Ped.

THE ANGEL,
Lazarus,
come
forth!

(Enter Lazarus
bound in
grave clothes) *mf* *cresc.*

THE ANGEL
Daughter of Jairus,
arise and walk
(Enter the daughter
of Jairus)

f

THE ANGEL
Thou son of the
widow of Nain *più f*
(Enter)

THE ANGEL
Thou son of
the nobleman *molto f*
of Capernaum
(Enter) *dim.*

molto dim. *p*

THE ANGEL
Mary Magdalene,
out of whom were
cast seven devils

Violin

pp *espress.*

(Enter Mary Magdalene and others. The healed and redeemed

people stand in a motionless group or tableau)

CHORUS, CONGREGATION and CHILDREN

pp

Crip - pled Chris - tian, drop - thy crutch, And thy soul and

pp

Crip - pled Chris - tian, drop thy crutch, And thy soul and

pp

Crip - pled Chris - tian, drop thy crutch, And thy soul and

pp

Crip - pled Chris - tian, drop thy crutch, And thy soul and

pp

Ped. 32'

sempre pp

flesh shall live ——— Christ hath saved thee

sempre pp

flesh shall live ——— Christ hath saved thee

sempre pp

flesh shall live ——— Christ hath saved thee

sempre pp

flesh shall live ——— Christ hath saved thee

sempre pp

by His touch; Christ doth ev - ery sin for - give

by His touch; Christ doth ev - ery sin for - give

by His touch; Christ doth ev - ery sin for - give

by His touch; Christ doth ev - ery sin for - give

mp.

— Ye have sought Him in the press: Vir - tue *crescendo*

— Ye have sought Him in the press: Vir - tue *crescendo*

— Ye have sought Him in the press: Vir - tue *crescendo*

— Ye have sought Him in the press: Vir - tue *crescendo*

— Ye have sought Him in the press: Vir - tue

crescendo

crescendo

flowed your fin - gers through. Crip - pled Chris - tian,

crescendo

flowed your fin - gers through. Crip - pled Chris - tian,

crescendo

flowed your fin - gers through. Crip - pled Chris - tian,

crescendo

flowed your fin - gers through. Crip - pled Chris - tian,

crescendo

molto *ff*

rise and bless; Ye are saved, if ye

molto *ff*

rise and bless; Ye are saved, *if*

molto *ff*

rise and bless; Ye are saved, if

molto *ff*

rise and bless; Ye are saved, if

molto *ff*

Più mosso

ye but knew

ye but knew

ye but knew

ye but knew

Più mosso

ff

CHORUS of ANGELS (CHILDREN)

Allegro moderato

Who be ye that walk e - rect?

CHORUS and CONGREGATION

Hal - le - lu

Hal - le - lu

Hal - le - lu

Hal - le - lu

Allegro moderato

Hal - le - lu

p

f

Ped.

senza Ped.

CHILDREN

Be ye Christ's and God's e - lect?

CHORUS and CONGREGATION

ia!

Hal-le-lu -

ia!

Hal-le-lu -

ia!

Hal-le-lu -

ia!

Hal-le-lu -

Ped.

senza Ped.

CHILDREN

Or sin - ners, lost, dis - card - ed, wrecked?

CHORUS and CONGREGATION

ia!

Hal-le-lu -

ia!

Hal-le-lu -

ia!

Hal-le-lu -

ia!

Hal-le-lu -

Ped.

CHILDREN

CHORUS and CONGREGATION

Ye be they on whom de-scend-ed Faith, by
 ia! We be they on whom de-scend-ed Faith, by
 ia! We be they on whom de-scend-ed Faith, by—
 ia! We be they on whom de-scend-ed Faith, by
 ia! We be they on whom de-scend-ed Faith, by—

Ped.

CHILDREN

faith our ills are end - ed, Found, for-giv-en, chang'd and mended.

CHORUS and CONGREGATION

faith our ills are end - ed, Found, for-giv-en, chang'd and mended.
 faith our ills are end - ed, Found, for-giv-en, chang'd and mended.
 faith our ills are end - ed, Found, for - giv-en, chang'd and mended.
 faith our ills are end - ed, Found, for - giv-en, chang'd and mended.
 faith our ills are end - ed, Found, for-giv-en, chang'd and mended.

CHILDREN

Hal - le - lu - ia!

CHORUS and CONGREGATION

Hal - le - lu - ia!

Hal - le - lu - ia!

Hal - le - lu - ia!

Hal - le - lu - ia!

dim.

CHILDREN

Where be now your sor-rows flown?
CHORUS and CONGREGATION*f* Hal - le - lu - ia!*f* Hal - le - lu - ia!*f* Hal - le - lu - ia!*f* Hal - le - lu - ia!

Ped.

senza Ped.

CHILDREN

Thought of an-guish, sound of groan?
CHORUS and CONGREGATION

The

Hal-le-lu - ia!

Hal-le-lu - ia!

Hal-le-lu - ia!

Hal-le-lu - ia!

senza Ped.

CHILDREN

heart of God doth take its own.
CHORUS and CONGREGATION

Hal-le-lu - ia! *rit.*Hal-le-lu - ia! *rit.*Hal-le-lu - ia! *rit.*Hal-le-lu - ia! *rit.*

Ped.

CHILDREN

Meno mosso

cresc.

p Ye be they on whom de-scend-ed Faith, by faith our ills are
p CHORUS and CONGREGATION *cresc.*

p We be they on whom de-scend-ed Faith, by faith our ills are
cresc.

p We be they on whom de-scend-ed Faith, by— faith our ills are
cresc.

p We be they on whom de-scend-ed Faith, by faith our ills are
cresc.

p We be they on whom de-scend-ed Faith, by— faith our ills are

Meno mosso

cresc.

end - ed,

Found, for-giv-en, changed, and mend-ed. Hal -

end - ed,

Found, for-giv-en, changed, and mend-ed. Hal -

end - ed,

Found, for-giv-en, changed, and mend-ed. Hal -

end - ed,

Found, for-giv-en, changed, and mend-ed. Hal -

end - ed,

Found, for-giv-en, changed, and mend-ed. Hal -

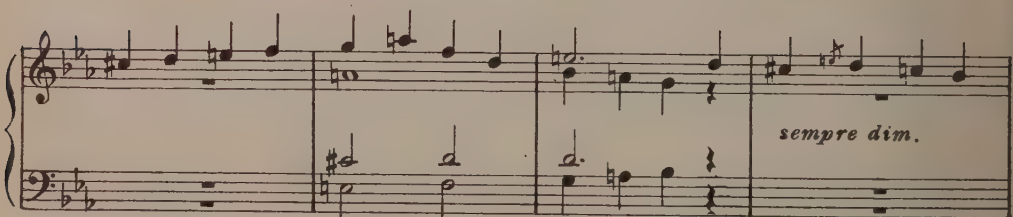
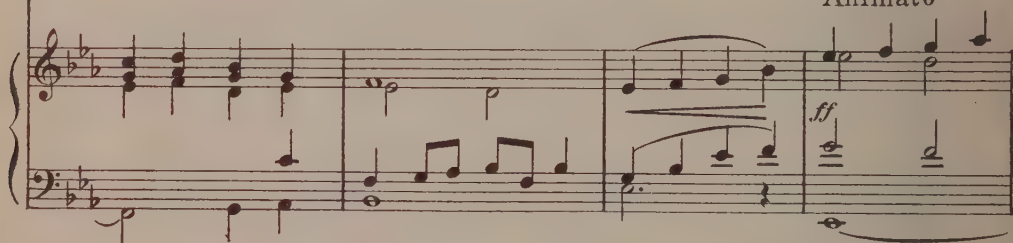
CHILDREN



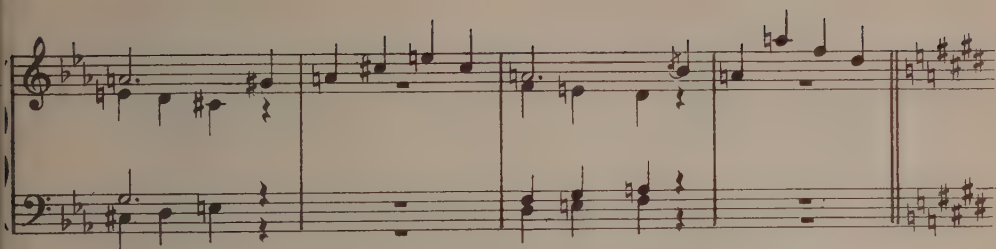
CHORUS and CONGREGATION



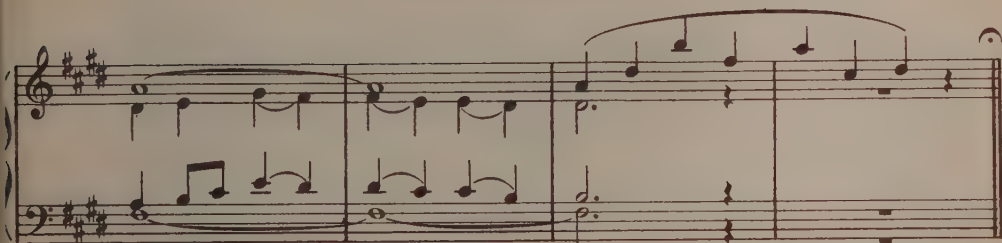
Animato



(Many small children enter, some of them bearing others still smaller in their arms, and group themselves in the front of the scene.)

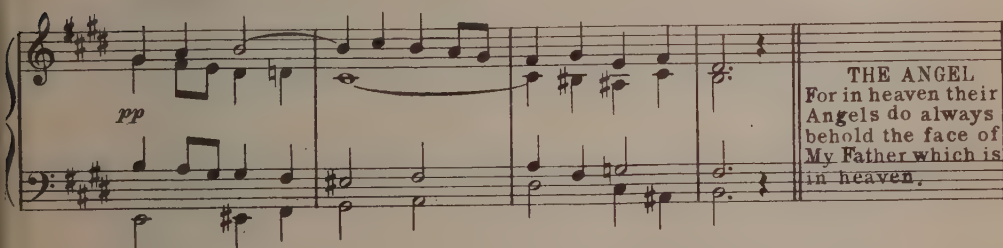


VI The Children



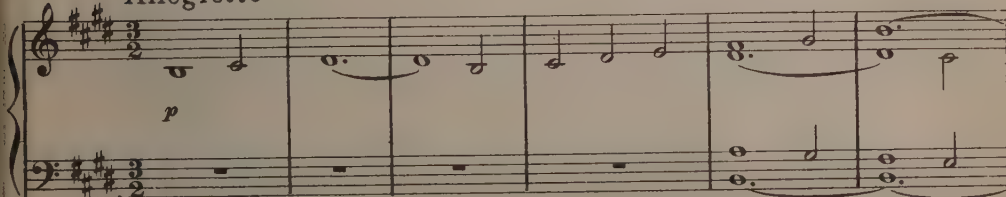
THE ANGEL (*As the children have entered*) Except ye be converted and become as little children ye cannot enter into the Kingdom of Heaven.

Andante



THE ANGEL
For in heaven their
Angels do always
behold the face of
My Father which is
in heaven.

Allegretto



CHILDREN

p We on whom His hands were

CHORUS and CONGREGATION Ye on whom His hands were

p Ye on whom His hands were

p Ye on whom His hands were

p Ye on whom His hands were

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

laid, Lit - tle chil - dren, clus - ter here.

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

"Suf - fer them to come," he said. Lit - tle

chil - dren, come we near.

chil - dren, come ye near.

chil - dren, come ye near.

chil - dren, come ye near.

chil - dren, come ye near.

Wise - ly had our

Wise - ly had your

Wise - ly had your

Wise - ly had your

Wise - ly had your

Ped.

moth - ers guessed, (Fear not what dis - ci - ples

moth - ers guessed, (Fear not what dis - ci - ples

moth - ers guessed, (Fear not what dis - ci - ples

moth - ers guessed, (Fear not what dis - ci - ples

moth - ers guessed, (Fear not what dis - ci - ples

say) When they laid us on His breast;

say) When they laid you on His breast;

say) When they laid you on His breast;

say) When they laid you on His breast;—

say) When they laid you on His breast;

We shall not be kept a - way.

Ye shall not be kept a - way.

Ye shall not be kept a - way.

Ye shall not be kept a - way.

Ye shall not be kept a - way.

p espress.

Ped.

THE ANGEL Hark the heavenly family Chanting

words that shall not die.

THE ANGEL
Hark again!

CHORUS or QUARTET unaccompanied

poco cresc.

Bless - ed are the pure in heart for they shall
Bless - ed are the pure in heart for they shall
Bless - ed are the pure in heart for they shall
Bless - ed are the pure in heart for they shall
Bless - ed are the pure in heart for they shall

pp *poco cresc.*

THE ANGEL
Hark, hark again.

shall see God. Come un to

see God. Come un to

see God. Come un to

see God. Come un to

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: 'shall see God. Come un to' for the first staff, 'see God. Come un to' for the second, 'see God. Come un to' for the third, and 'see God. Come un to' for the fourth. The piano accompaniment is in the bottom staff, featuring a simple harmonic accompaniment.

me all ye that la - bor and are

me all ye that la - bor and are

me all ye that la - bor and are

me all ye that la - bor and are

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'me all ye that la - bor and are' for the first staff, 'me all ye that la - bor and are' for the second, 'me all ye that la - bor and are' for the third, and 'me all ye that la - bor and are' for the fourth. The piano accompaniment continues in the bottom staff, providing a steady harmonic background.

dim.

heav - y la - den and *dim.*

heav - y la - den and *dim.*

heav - y la - den and *dim.*

heav - y la - den and

dim.

THE ANGEL
Hark, nay hark!

I will give ——— you rest.

I will give you rest.

I will give you rest.

I will give you rest.

mf

Love ——— your en - e - mies

mf

Love ——— your en - e - mies

mf

Love your en - e - mies

mf

Love your en - e - mies

cresc ed accel.

Re - sist not e - vil,

cresc ed accel.

Re - sist not e - vil,

cresc ed accel.

Re - sist not e - vil,

cresc ed accel.

Re - sist not e - vil,

But o - ver come e -

But o - ver come e -

But o - ver come e -

But o - ver come e -

dim. e rit.

THE ANGEL
Hark!

vil *dim. e rit.* with good.

vil *dim. e rit.* with good.

vil *dim. e rit.* with good.

vil with good.

dim. e rit.

Tempo I

pp *cresc.*

I am the good Shep - herd that giv - eth His

pp *cresc.*

I am the good Shep - herd that giv - eth His

pp *cresc.*

I am the good Shep - herd that giv - eth His

pp *cresc.*

I am the good Shep - herd that giv - eth His

Tempo I

pp *cresc.*

poco f

life for the sheep. THE ANGEL Harken yet, Thy

poco f

life for the sheep. Thy

poco f

life for the sheep. Thy

poco f

life for the sheep. Thy

poco f

ritenuto

faith — hath — saved thee. Go — in

ritenuto

faith hath saved thee. Go in

ritenuto

faith hath saved thee. Go — in

ritenuto

faith hath saved thee. Go in

ritenuto

dim.

peace. Go — in peace. Go in — peace.

dim.

peace. Go in peace. Go in peace.

dim.

peace. Go — in peace. Go in peace.

dim.

peace. Go in peace. Go in peace.

dim.

VII The Crucifixion

93

(The following tableaux should be hardly divided by pauses, but should form a continuously moving show accompanied by the Angel's words.)

THE ANGEL Ye know that after two days is the feast of the Passover and the Son of Man is betrayed to be crucified.

32' Ped. *pp*

THE ANGEL Then assembled together the Chief Priests and Scribes and the elders of the people and consulted that they might kill him. (*Chief priests and scribes enter in consultation*)

THE ANGEL Then one of the twelve called Judas Iscariot went unto the chief priest (*Judas enters*) And they covenanted with him for thirty pieces of silver. (*The money is paid over to Judas*)

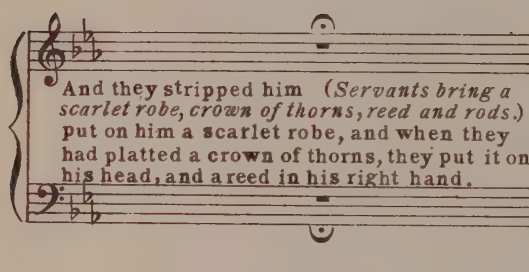
THE ANGEL And from that time he sought opportunity to betray him. (*Judas and the priests go out*) Pilate saith unto them (*Pilate enters*)

THE ANGEL What shall I do with Jesus which is called Christ? They all say unto him, let him be crucified.

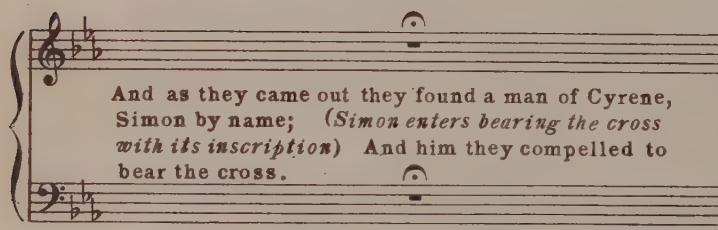


THE ANGEL Pilate took water and washed his hands before the multitude, saying, I am innocent of the blood of this person. See ye to it

(A basin is brought and Pilate washes his hands.)

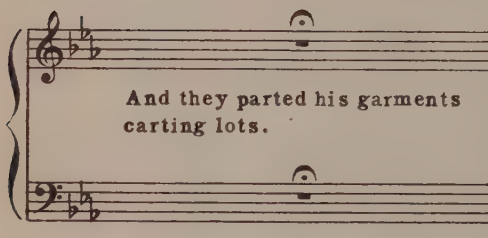


And they stripped him (*Servants bring a scarlet robe, crown of thorns, reed and rods.*) put on him a scarlet robe, and when they had platted a crown of thorns, they put it on his head, and a reed in his right hand.



And as they came out they found a man of Cyrene, Simon by name; (*Simon enters bearing the cross with its inscription*) And him they compelled to bear the cross.

Ped. 32'



And they parted his garments carting lots.

(*Soldiers enter bearing the appropriate articles. The light has been failing, the darkness is all but absolute.*)

CHORUS

pp
I came forth from the Fa-ther and am come in - to the

pp
I came forth from the Fa-ther and am come in - to the

pp
I came forth from the Fa-ther and am come in - to the

pp
I came forth _____ from the Fa-ther and come in - to the

pp ad lib.

world: A - gain I leave the world, and go to the

world: A - gain I leave the world, and go to the

world: A - gain I leave the world, and go to the

world: A - gain I leave the world, and go to the

poco agitato

Fa - ther Be - hold the hour

Fa - ther Be - hold the hour

Fa - ther Be - hold the hour

Fa - ther Be - hold the hour

p *poco agitato*

cresc.

com - eth, yea, is now come, that ye shall all be

com - eth, yea, is now come, that ye shall all be

com - eth, yea, is now come, that ye shall all be

com - eth, yea, is now come, that ye shall all be

p. *cresc.*

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

scat-tered, ev-ery man to his own

SOPRANO

Tempo I

p

And shall leave me a -

Tempo I

*rit.**p*

lone

And

And

And

And

And

espress.

Tempo I

yet -- I am not a - lone be-cause the Fa - ther is with

yet I am not a - lone be-cause the Fa - ther is with

yet I am not a - lone be-cause the Fa - ther is with

yet I am not a - lone be-cause the Fa - ther is with

Tempo I

Small notes ad lib.

Allegretto

me These things

me These things

me These things

me These things

pp

Allegretto

p

have I spo-ken un - to you, That in me ye

have I spo-ken un - to you, That in me ye

have I spo-ken un - to you, That in me ye

have I spo-ken un - to you, That in me ye

p

might have peace. In the

might have peace. In the

might have peace. In the

might have peace. In the

world ye shall have trib - u - la - tion:

world ye shall have trib - u - la - tion:

world ye shall have trib - u - la - tion:

world ye shall have trib - u - la - tion:

cresc. *poco f*

But be of good cheer. _____

cresc. *poco f*

But be of good cheer. _____

cresc. *poco f*

But be of good cheer. _____

cresc. *poco f*

But be of good cheer. _____

poco f

pp *pp*

I have o - - ver come. _____ The

pp *pp*

I have o - - ver come. _____ The

pp *pp*

I have o - - ver come. _____ The

pp *pp*

I have o - - ver come. _____ The

pp

Ped. 32' *pp*

world. _____

world. _____

world. _____

world. _____

VIII The Burial

(Silence: A candle light shows Joseph of Arimathea.)

THE ANGEL When the even was come then
came a rich man of Arimathea, named
Joseph, who also himself was Jesus' disciple

THE ANGEL And when Joseph had taken the body, he wrapped it in a clean linen cloth and laid it in his own new tomb, which he had hewn out in the rock.

(Joseph departs)

Solenne ma non troppo lento

CHORUS and CONGREGATION

p

Weep your Sav-iour's loss. Him that none might

p

Weep your Sav-iour's loss. Him that none might

p

Weep your Sav-iour's loss. Him that none might

p

Weep your Sav-iour's loss. Him that none might

Solenne ma non troppo lento

p

Ped.

pp

save. They have nailed him to the cross, And

pp

save. They have nailed him to the cross, And

pp

save. They have nailed him to the cross, And

save. They have nailed him to the cross, And

borne him to the grave. Weep ye; Weep ye;

borne him to the grave. Weep ye; Weep ye;

borne him to the grave. Weep ye; Weep ye;

borne him to the grave. Weep ye; Weep ye;

senza Ped.

pp
Weep ye. Ye must wash his feet, And en -

pp
Weep ye. Ye must wash his feet, And en -

pp
Weep ye. Ye must wash his feet, And en -

pp
Weep ye. Ye must wash his feet, And en -

Ped.

wrap with care His youth - ful flesh with

wrap with care His youth - ful flesh with

wrap with care His youth - ful flesh with

wrap with care His youth - ful flesh with

spic - es sweet, And for the grave pre - pare.

spic - es sweet, And for the grave pre - pare.

spic - es sweet, And for the grave pre - pare.

spic - es sweet, And for the grave pre - pare.

rit.

Weep ye: Weep ye: Weep ye.

rit.

Weep ye: Weep ye: Weep ye.

rit.

Weep ye: Weep ye: Weep ye.

rit.

Weep ye: Weep ye: Weep ye.

pp

IX The Resurrection

(There is more light. Mary the mother of Jesus enters and Mary Magdalene)

THE ANGEL Ye seek Jesus which
was crucified. Fear not ye.

pp He is not here for he
is risen.

pp

p Harp

THE ANGEL Come
see the place where
the Lord lay.

(A sudden light shows the
empty tomb. Then darkness.)

p cresc.

f

rit.

p

pp

THE ANGEL (Without accompaniment)

Shadowy, picture things adieu,
Bringing glory, bringing pain,
We have seen and thought of you
Ye be mighty, ye be true,

And if ye fade it is to shine again
Yes, to illumine us whose lives are new
And who but understand as babies do,
Or flowers refreshed by rain.

(The Light has been dawning)

Allegro moderato

p *mf*

p *f*

SOLO

For the

dim. e rit.

commodo

Christ-mas morn is gleam-ing And the mo-ther with her

p

Ped.

child Wakes to greet the shep - herds mild. She who

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady bass line. A *pp* (pianissimo) dynamic marking is present in the piano part.

slept and has been dream - ing, Dream - - ing

The second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features more complex rhythmic patterns, including some triplets. A *pp* dynamic marking is present in the piano part.

all these mom - ents through Wakes to

The third system of the musical score. The vocal line has a long note on 'mom - ents'. The piano accompaniment includes a *pp* dynamic marking and features some chordal textures.

hear the shep - herds sing - ing

The fourth system of the musical score. The vocal line begins with a *f* (forte) dynamic marking. The piano accompaniment starts with a *poco f* (poco forte) dynamic marking. The system concludes with a final melodic phrase in the vocal line.

p

And to find the wise men bring-ing Pre-cious

gifts ; ————— as wise men

do. ————— Just a

pp

mo-ment did she sleep ; ————— Now she

wakes and finds them near, _____

Gen - tly wakes _____ and smiles to

hear The pip - - ing shep - herds and the

tink - ling sheep. _____

mf *cresc.*

p

For the Christ-mas morn

p

bd

is glow-ing Day of joy for all the

cresc.

bd

earth Day that marks our Sav-our's

un poco mosso

birth Day of com- fort

f

— for man - kind Day — of com - fort

for man - kind. — be - yond all

know - ing. —

pp

(There is light again. The shepherds and wise men are found in somewhat the
Allegretto mosso



same position as at first discovery.)



THE SHEPHERDS (As at first)

p
We were seat - ed on the ground _____ Half a -

p
We were seat - ed on the ground _____ Half a -

p
We were seat - ed on the ground _____ Half a -

cresc.

sleep when we a - woke. All at once it shined a -

cresc.

sleep when we a - woke. All at once it shined a -

cresc.

sleep when we a - woke. All at once it shined a -

pp

round. From the clouds the glo - ry

pp

round. From the clouds the glo - ry

pp

round. From the clouds the glo - ry

broke. And the an - gel voic - es

broke. And the an - gel voic - es

broke. And the an - gel voic - es

song, Sweet - er than the Psalm - ists lay,

song, Sweet - er than the Psalm - ists lay,

song, Sweet - er than the Psalm - ists lay,

Glor - ious - ly their voic - es rang, Glo - ry God, —

Glor - ious - ly their voic - es rang, Glo - ry God, —

Glor - ious - ly their voic - es rang, Glo - ry God, —

to Thee to - day. —

to Thee to - day. —

to Thee to - day. —

First system of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts begin with a forte (*f*) dynamic and the lyrics "Hark! a - gain their voic - es". The piano accompaniment consists of a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The piano part includes a melodic line in the treble and a more rhythmic, bass-oriented line in the bass staff.

f Hark! a - gain their voic - es

f Hark! a - gain their voic - es

f Hark! a - gain their voic - es

Second system of the musical score. The vocal parts continue with the lyrics "ring! Hark! a - gain I hear them". The piano accompaniment continues with the same melodic and rhythmic patterns as the first system. The key signature remains one sharp (F#) and the time signature is 2/4.

ring! Hark! a - gain I hear them

ring! Hark! a - gain I hear them

ring! Hark! a - gain I hear them

sing!
 sing!
 sing!

CHORUS

pp
 Glo - ry,
pp
 Glo - ry,
pp
 Glo - ry,
 Glo - ry,

marcato

pp

Glo - ry,
 Glo - ry,
 Glo - ry,
 Glo - ry,
 Glo - ry,
 Glo - ry,

p
 Glo - ry be to
p
 Glo - ry be to
p
 Glo - ry be to
 Glo - ry be to

marc.

p

A musical score for a piano piece, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The tempo and dynamics are marked "cresc. marcato". The score includes various musical notations such as notes, rests, and dynamic markings.

cresc. 2 2 2 2

And on earth a - gain Peace and good will to men

cresc. 2 2 2 2

And on earth a - gain Peace and good will to men

cresc. 2 2 2 2

And on earth a - gain Peace and good will to men

cresc. 2 2 2 2

And on earth a - gain Peace and good will to men

marc. 2 2 2 2

And on earth a - gain Peace and good will to men

7

ff *p*

A - - - men. A -

ff *p*

A - - - men. A -

ff *p*

A - - - men. A -

ff *p*

A - - - men. A -

ff *dim.* *p*

men. A - men.

men. A - men.

men. A - men.

men. A - men.

Maestoso

CHORUS, CONGREGATION and CHILDREN

f

O — God from whom pro -

f

O — God from whom pro -

f

O — God from whom pro -

f

O — God from whom pro -

Maestoso

f

senza Ped.

ceed - eth light. — Thy do - ings we a - dore The

ceed - eth light. — Thy do - ings we a - dore The

ceed - eth light. — Thy do - ings we a - dore The

ceed - eth light. — Thy do - ings we a - dore The

ff

Ped.

an-gels move with - in thy sight And bow thy works be - fore A -

an-gels move with - in thy sight And bow thy works be - fore A -

an-gels move with - in thy sight And bow thy works be - fore A -

an-gels move with - in thy sight And bow thy works be - fore A -

bove this ba-by's head ar-rayed Is all the Heaven-ly

bove this ba-by's head ar-rayed Is all the Heaven-ly

bove this ba-by's head ar-rayed Is all the Heaven-ly

bove this ba-by's head ar-rayed Is all the Heaven-ly

f *crescendo molto* *ff*

Host. Praise to the Fa - ther, to th - Son

f *crescendo molto* *ff*

Host. Praise to the Fa - ther, to th Son

f *crescendo molto* *ff*

Host. Praise to the Fa - ther, to th Son

f *crescendo molto* *ff*

Host. Praise to the Fa - ther, to the Son

f *crescendo* *ff*

ritenuto

And to the Ho - ly Ghost. A - men.

ritenuto

And to the Ho - ly Ghost. A - men.

ritenuto

And to the Ho - ly Ghost. A - men.

ritenuto

And to the Ho - ly Ghost. A - men.

ritenuto

